

NO RULES TO DRAWING

CULTURE FESTIVAL
SERIES, PART 1





















♪ What do I do today? ♪









Behind the scenes

MY MANGA ARTIST DIARY, PART 2:
THE LAISSEZ-FAIRE WATANABE

NORMALLY THE EDITOR FOR AN ARTIST HARDLY EVER CHANGES, BUT BECAUSE OF REASSIGNMENTS AT JUMP I WENT THROUGH 3 EDITORS WITHIN A 6 MONTH PERIOD... HOWEVER, THEY ALL HAD DIFFERENT PERSONALITIES WHICH GAVE ME USEFUL EXPERIENCE.

MY FIRST EDITOR WAS THE PREVIOUSLY SEEN MR. WATANABE (FROM CHAPTER 1 TO "WANTED 6")



THE EDITOR'S JOB MOSTLY CONSISTS OF BRIEFING, CHECKING STORYBOARDS, PHOTOTYPE-SETTING, SENDING MATERIALS TO PRESS AMONG OTHER IMPORTANT TASKS.

AND THIS MY 8 STORYBOARD SETS WERE TURNED INTO COMICS THE WAY THEY WERE WITHOUT ANY CHANGES, WHICH CAUGHT THE READER'S ATTENTION... HOWEVER, ALL THE BLAME GOES DIRECTLY BACK TO ME, SO IT'S A BIG RESPONSIBILITY.

Watanabe - It's fine, I get it?

What do you think?



APPARENTLY WATANABE USED TO DRAW MANGA HIMSELF SO HE COULD REALLY UNDERSTAND THE ARTIST'S VIEWPOINT, BUT HE WOULD READ MY STORYBOARDS WITHOUT EITHER LAUGHING OR CRITICIZING, NEVER GIVING INSTRUCTIONS.

THIS I LEARNED ALL ABOUT NON-INTERFERENCE FROM WATANABE.

Bye-bye!



THANKS TO HAVING A SURPLUS OF STORYBOARDS, I COULD SPEND THE ENTIRE WEEK ON SIMPLY DRAWING AT MY LEISURE.

Lo Lo



ANYWAY, BACK THEN I WAS HAPPY WITH JUST BEING IN CONTACT BY PHONE ONCE IN A WEEK.